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M. E. LOUNSBURY, Secretary,
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ART PRICES RISE ABROAD.

The interview with Mr. H. Van Slochem, published elsewhere in this issue, anent the recent sale to a Dutch collector of Rembrandt's "Lucretia Stabbing Herself," in the Borden sale here last winter, and for approximately the same price the canvas brought at the N. Y. sale—is timely, and would seem to support his assertion that the collecting, even at high prices, of great art works by Americans, the past few years, has taught the Foreign collectors a lesson, and convinced them that they too must pay well for unique art works, the output of which necessarily grows less every year.

PSYCHOLOGY AND PRINTING.

The world wide sensation caused by the recovery of the Mona Lisa last week, just after we had gone to press, and which event doubtless sent its psychopathic waves ahead of its actual happening—was presumably the cause of a linotype operator and proofreader in our printing room, Italianating the

name of the good old American artist Gilbert Stuart, in the caption of our reproduction of that artist's fine portrait of Col. John Chesnut on our front page last week, into "Sturati."

The same psychopathic wave last year, doubtless caused the N. Y. Herald compositors and proofreaders—the Italian Tripolitan war being then just over—to set up and pass the name of the early Italian master Tiepolo, as "Tripoli."

D. G. KELEKIAN HERE.

Mr. Dikran Khan Kelekian, of Paris, Dean of the dealers in those beautiful and fascinating wares and weaves of the near Orient which are, largely through his knowledge and exploitation, so engaging the attention of collectors, both in Europe and America, arrived last week from Paris, to which city he only recently returned from a trip to Egypt, and is now at the new and handsome Kelekian galleries, No. 709 Fifth Ave.

Mr. Kelekian brought with him an unusual collection of ancient Egyptian, Greek and Persian and Babylonian art objects, wares and weaves. He purchased some \$60,000 worth of the most valuable antiquities of the near Orient at the recent sale of the Aynard collection in Paris, some of which he also brought with him.

Among the especially important objects now at the Galleries, where Mr. Kelekian may be found daily, is a figure of Isis in black basalt, of about 600 B. C., a Cypriote head of a King of about 400 B. C., a unique piece, and one of those always alluring, haunting wax encaustic portrait heads from a Ptolemaic Mummy case which was found in the ruins of Memphis by some workmen under Flanders Peters.

Mr. Kelekian reports business in his line in Paris as good and states also that the Germans have succeeded the Russians as collectors of old Persian and Egyptian objects.

FOREIGN BUYERS STIMULATED.

The recent sale by Frederick Muller and Co., of Amsterdam, to a Dutch collector, Mr. Jansen, of Rembrandt's "Lucretia Stabbing Herself," purchased by Knoedler and Co., at the Borden sale last year, and for a sum approximating that paid for the canvas here, induces Mr. H. Van Slochem, who returned from his annual European trip to his Galleries at No. 477 Fifth Ave. last week, to express the opinion that to the American collector and buyer of fine pictures, is due the recent movement among European collectors to secure important paintings, even at the high figures set by Americans.

"Up to the present year," said Mr. Van Slochem to a N. Y. "Herald" reporter, "American collectors have wanted the best that could be found, and as a consequence hundreds of great pictures have found their way across the ocean. Conditions now are reversed, and European collectors, particularly those of Holland and Germany, are demanding old masters of the first quality. The demand cannot be satisfied, however, unless the dealers send back the pictures they have brought to America."

"There was a general rush on the part of dealers to send important pictures over here last Summer because of the fear that a tariff might be placed on art. The result is that stocks of paintings in Europe have been depleted at the very time when Europeans are willing to pay higher prices for good things than Americans are."

Mr. Van Slochem brought with him several important primitives, including a triptych the "Master of the Death of the Virgin." He brought several early Dutch paintings, including "Conversation," by Pieter de Hoogh.

ACADEMY WINTER DISPLAY.

(Continued from page 3.)

fully painted "Hill Country." The canvas is flanked by two typical, charming presentments of children by Lydia Field Emmet, "Fairy Tales" and "A Good Little Girl."

Prominent among other canvases in the Vanderbilt Gallery, are Gifford Beal's quaintly treated panorama, "A Hudson River Holiday," with a material steamboat and a touch of George Bellows in arrangement, Everett L. Warner's novel presentment of that old and worn subject, the "Brooklyn Bridge," Ray Brown's fine landscape "The Dunes," Hayley Lever's fresh, clear-aired "Quay—St. Ives," Alphonse Jongers' clever, curious, figure work "Etude," E. L. Henry's typical good story "Pastoral Admonition," E. W. Redfield's night picture, "Between Sun and Dark," a fine rendering of atmospheric blue, E. L. Couse's typical "Twilight," Childe Hassam's "Diana's Bath," its charming color and light marred by the stiff wooden figure, A. T. Van Laer's truthful, attractive "November Afternoon," Carl Runge's "stunning" mountain scene, "Eternal Snow," Richard Miller's familiar nude, seen in Phila., Harry Rosen's delicate colored, clear-aired "Mouth of the Creek," Leonard Ochtman's loyalty "Autumn—Conn." Emil Carlsen's fine, typical "Sky and Ocean," Eliot Clark's "Valley Farm," W. M. Paxton's American Vermeer, "Morning Paper," and Granville Smith's deliciously colored "Clearing Mists."

The Academy Room.

Better works than usual are to be found in the so-called Academy Room—I refrain, by request, from giving it its well known title this year. Here are Andree Lenique's good bust portrait of Mr. J. Sullivan, De Witt Lockman's speaking, three-quarter length of his fellow-painter, Samuel M. Roosevelt, Victor Hecht's full-length of Mrs. Irving Stern, done in the "Pointilliste" manner, and most effective in color and expression, a good full-length of "Miss Burnett," by Arthur Crisp, a splendid landscape by Chauncey Ryder, a fresh colored "Hillside and Harbor," by Miss Bradish Titcomb of Boston, an exceptional canvas, a half-length presentment of R. W. Chanler by W. McKillop, an old-time, sympathetic marshland vista by the veteran Edward Gay, a typically charming study of childhood, "The Bluebird," by H. M. Walcott, and an old-time, tender, feeling coast scene by J. C. Nicoll.

Some Good Portraits.

The portraits in the exhibition are few in number, and many of the better known portraitists are not represented. W. T. Smedley, however, has two exceptionally good works, in a bust of his fellow painter W. A. Coffin fine in quality, and a splendid likeness and a graceful woman's portrait in "Lillian," both in the Vanderbilt Gallery. Carrall Beckwith a rich bust of "Miss Luisita Teland," Mary Foote, a half length of Miss Brownell, while Irving Wiles' presentment of Mrs. Wiles, has already been noticed. Other good works in the display must await another issue.

James B. Townsend.

WITH THE DEALERS.

The American Art Galleries will open on New Year's Day for the season with a fine collection of rugs, to be followed, as already announced, by exhibitions preceding sales of the Leon Hirsch collection of Old Masters, the Griscom collection of pictures, the Yamanaka general collection of bronzes, porcelains, and other objets d'art.

The Holiday Display.

The holiday displays of the dealers are interesting and the objects shown, in many cases, such as fall within the range of gifts. Klackner exhibits a selection of mezzotints after works of Italian, French, English and American Colonial painters, among which special artistic interest attaches to a print from Boucher's "Madame de Pompadour," by Bird, one from John Trumbull's portrait of Mrs. Charles Carroll "of Carrollton," by Walker, as well as Martindale's "Dolly Madison," after Gilbert Stuart, and "Mrs. Harrison Grey Otis," after Malbone.

A number of prints from favorite portraits by Sir Joshua Reynolds, Gainsborough, Romney and Lawrence are on view, Klackner also has a special show of color-etchings by Vaughan Trowbridge (Italian subjects exclusively), and some interesting paintings by the veteran Academician, E. L. Henry.

At the gallery of J. H. Strauss, 285 Fifth Ave., there is a small but very unique work by Karl Daubigny, son of the great Charles François of Barbizon; a highly interesting Pelouse pastoral, and a woodland picture of distinct power by Kaufman.

The Photo Secession Galleries show drawings, pastels and watercolors by A.

Walkowitz, a New Yorker of advanced artistic thought who has some individuality in his use of color.

Following Walkowitz, the secession Galleries will exhibit work by Marsden Hartley "of Berlin and New York."

The exhibition of paintings by Charles Warren Eaton at the Folsom Galleries is one which presents no such problems as confront the "lay" mind at the "Secession."

Mr. Eaton is a painter of established rationalism, and as such he appeals, in his most recent show, without vanity. Such moonlights as the "Villa Cypressi," the "Villa Serbelloni" and the "Nocturne—Lake Como," strike notes of considerable beauty, and such a broad-day landscape as the upright "Villa Serbelloni," strikes home again at Nature's truth.

At Folsom's there are also represented several Americans rather uncommonly well. Henry Golden Dearth, in a large moonlight produces a sky worthy of Blakelock and Louis Paul Dessar in "The Ox-Cart" and the "Rocky Road Clearing," is very vigorous and individual. W. W. Gilchrist's portrait of Miss Janet Beecher, standing full-length in profile, is a notably successful essay in the very difficult color problem of "blue." Blues in background and costumes are handled with skill and sense, and make one wonder why painters generally shun this color.

An Old Lyme Fairy Tale.

The Dessar and Dearth canvases at Folsom's recalls the fiction, circulated recently, that old Lyme, the Connecticut artist's colony, where Dessar has done much painting, is about to lose its prestige because of the introduction of a trolley line. An absurd fiction, truly!

Painters of the Far West.

Macbeth's exhibition of pictures by the "Society of Men Who Paint the Far West," dispelled an old prejudice among artists—which is—that nothing artistic could come out of that wild region. A number of very remarkable canvases were shown, canvases that owe much of their power to the inspiration of our great West.

The single figure-piece, which by reason of its well-represented humanity dominated in a certain manner, is such a work as Irving Couse may feel proud of having painted. The movement of the Indian figure in "The Call of the Flute" and his expression, are very telling elements of painted beauty, such beauty as fidelity to Nature produces. Elliott Daingerfield and Frederick Ballard Williams are colorful in their large canvases and Williams delightfully simple in his "Bright Angel Trail" and "Afternoon Light."

Albert I. Groll showed an Arizona picture with a remarkably luminous white clouded sky. Thomas Moran's "In New Mexico" has a representation of great breadth of country in which soaring mountains of red rock rise above a dust-stirring cavalcade. It is not at all to the discredit of this Moran to say that it recalled some of the better work of Samuel Colman.

William Wendt's "Snow-Clad Heights" and "The Valley," remarkable for a certain dryness of tone and squareness of execution, have also largeness of design and much tonal subtlety. Gardner Symons, De Witt Parshall, Edward Potthast and William Ritschel show large canvases consummately executed and graphically expressive of the rugged character of the Grand Canon.

Mr. Macbeth's exhibition of selected watercolors, displayed in his lower gallery is of great importance, and will be considered in detail in another issue.

James P. Britton.

Harriett M. Olcott, well known as an illustrator, is holding an exhibition of black and whites at the Hotel Raymond, 42 East 28 St. The artist finds inspiration in East side subjects and Bowery types and, while these are sordid and joyless, they are painted with sympathy and knowledge of the subject.

American Buys old Gates.

An American has purchased for \$3,500 a pair of fine old iron gates which since the early part of the eighteenth century stood at the entrance of the Royal Female Orphan Asylum at Deddington, near Croydon, England and two pairs of gates from the rear of the building.

Obituary

Harman Faber.

Harman Faber, etcher, died suddenly at his home in Philadelphia, Dec. 11.

Mr. Faber was born in Germany in 1832 and came to this country in 1854. He served as a staff artist during the Civil War, and has been identified with art movements for more than half a century.